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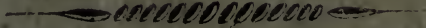
THE
MUSICAL READER,
OR
PRACTICAL LESSONS FOR THE VOICE.

CONSISTING OF PHRASES, SECTIONS, PERIODS, AND ENTIRE MOVE-
MENTS OF MELODY IN SCORE.

TO WHICH ARE PREFIXED

THE RUDIMENTS OF MUSIC,

COMPILED PRINCIPALLY FOR THE USE OF SCHOOLS,
BY ONE OF THE EDITORS OF THE "MUSICA SACRA"



UTICA :

PRINTED TYPOGRAPHICALLY BY WILLIAM WILLIAMS,

NO. 60, GENESEE STREET.

1818.



A. W. Thayer

From T. B. Gamble

May 13 1868

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REVISED AND ENLARGED.



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No. 60, Genesee-Street.

1819.

Northern District of New-York, ss.

BE IT REMEMBERED, That on the eighth day of June, in the forty-third year of the Independence of the United States of America, A. D. 1819, **WILLIAM WILLIAMS**, of the said district, hath deposited in this office, the title of a book, the right whereof he claims as Proprietor, in the words following, to wit:

"The Musical Reader: or Practical Lessons for the Voice; consisting of phrases, sections, periods and entire movements of melody in score. To which are prefixed the Rudiments of Music. Compiled principally for the use of schools; by **THOMAS HASTINGS**. Revised and enlarged."

In conformity to the act of the Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned." And also to the Act entitled, "An act supplementary to an act, entitled, 'An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints.'"

RICHARD R. LANSING,

Clerk of the Northern District of New-York.

Schol.

April 12, 1897.

H.

PREFACE.

TO furnish the young Student in Vocal Music, with the leading principles of the art; to assist him in reducing these principles to practice; and to introduce among practical Musicians, an uniformity in taste and style of performance, are the principal objects contemplated in this publication.

The human mind is so constituted, that in its pursuit of knowledge, it must proceed by steps that are regularly progressive, from the simplest principles to those that are more complex and difficult. This consideration induced the compiler to adopt the plan of instruction pursued in the following work.

The rudiments, which have been carefully compiled from the most approved authors, are set in small type, except such portion as was deemed necessary for the student to commit to memory.

The practical lessons commence with the simplest phrases and sections of melody, and gradually proceed to those that are more difficult, until the scholar is at length conducted through the different varieties and movements of time, the intricacies of modulation, transposition of keys, &c. that he will be likely to meet with in his future progress.

The present edition is also furnished with a few additional pages, on the subject of Chromatic Intervals; and though the work is not designed to convey a knowledge of harmony, yet the leading principles of Modulation are as far developed as was deemed necessary for the convenience of learners and practical Musicians. The phrases and sections of Melody are numbered for the purpose of separate reading; and, with few exceptions, are regularly set in score.

To render the work more interesting, the Lessons are occasionally diversified with entire pieces of music, and extracts from some of the most eminent classic authors. And though principally designed for the use of schools, the work, it is believed, may be easily read by such as cannot avail themselves of the assistance of an instructor.

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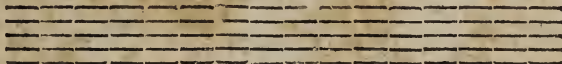
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RUDIMENTS OF MUSIC.

CHAPTER I.

Of the Staff, Clef, &c.*

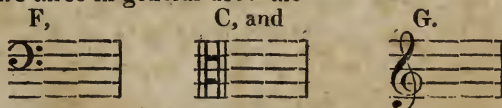
MUSIC is written on and between parallel lines, five of which constitute a **STAFF**.



The lines and spaces of the staff are called **DEGREES**.

When notes exceed the limits of the Staff, **LEDGER LINES** are added.

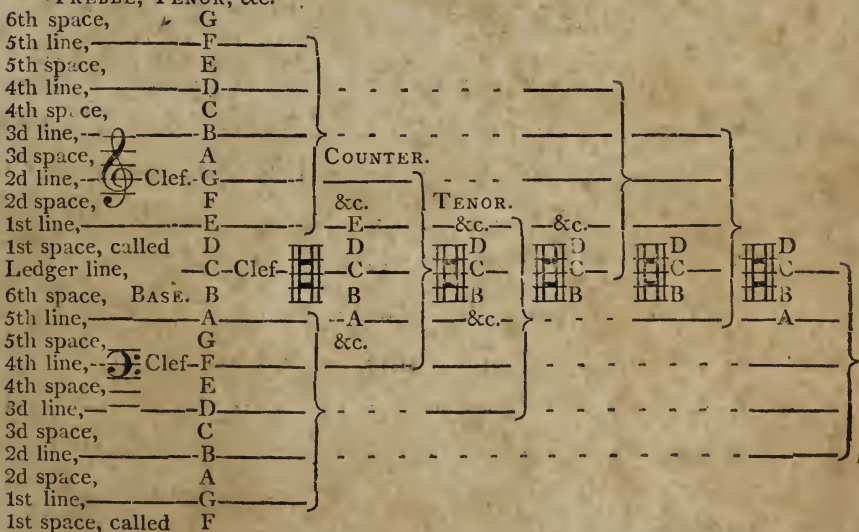
The Degrees of the Staff and their appropriate sounds are named from the first seven letters of the alphabet; and their names are determined by the Clefs, of which there are three in general use: the



The **F Clef** is used for **BASE**, the **G** for **TREBLE**, and the **C** for **COUNTER**, **TENOR**, &c.

The **G Clef**, however, is often used for **Tenor**, **Counter**, &c. and the **C Clef** sometimes occurs in the **Base** and **Treble**.

TREBLE, TENOR, &c.



* For the Orthography of the words **STAFF**, **CLEF**, **BASE**, &c. see *Rees' Cyclopaedia*, and *Calcott's Musical Grammar*.

Clefs originally were letters:—at present they are the representatives of letters, and are always placed on some one of the lines of the Staff. The relative situation of the letters in naming the degrees of the Staff, is always the same; i. e. A is next to B, B is next to C, &c. and a Clef, by fixing the place of some one of the letters, gives a consequent determination to the rest. The F Clef is usually placed on the fourth line, and the G on the second. The C Clef, as represented in the preceding diagram, is less fixed with respect to its position, being used on any one of the lines of the Staff, but that line on which it is found, is always C; and the notes or sounds that are appropriated to it, are unisons, (i. e. the same in pitch, gravity or acuteness) with those on the Ledger Line between the Base and Treble.

The highest musical sounds are called Treble, and the lowest Base. The highest Base, and the lowest Treble sounds belong properly to the C Clef. When, however, the G Clef is used for Tenor, Counter, &c. its intervals, or sounds, are to be reckoned eight degrees lower than in the preceding diagram.

CHAPTER II.

Of Solmization, or Singing by Note.

IN the practice of Solmization, the syllables in most common use are *mi, fa, sol, law*. In a scale of Natural* notes, the syllable *mi* is appropriated to B; but it may be removed to any other letter of the Staff by means of Flats or Sharps set at the beginning of a tune, which in this situation are called a *Signature*.



The situation of the syllable *mi* may be further learned from the following table.

The natural place of *mi* is B; but if a Flat be placed on B, or

If B be Flat, <i>mi</i> is removed to	E	If F be sharp, <i>mi</i> is removed to	F
B and E,	A	F and C,	C
B, E and A,	D	F, C and G,	G
B, E, A and D,	G	F, C, G and D,	D

Other Signatures than these are seldom used, except in ancient compositions. See *Chap. VII, p. 16*.

When the place of *mi* is found, that of the other syllables is easily ascertained; for, if in proceeding from the place of *mi*, the lines and spaces are taken in regular succession, the result will always be as follows:—

In ascending from *mi*, the syllables *fa, sol, law*, occur *twice*; and in descending, the series by inversion becomes *twice law, sol, fa*.

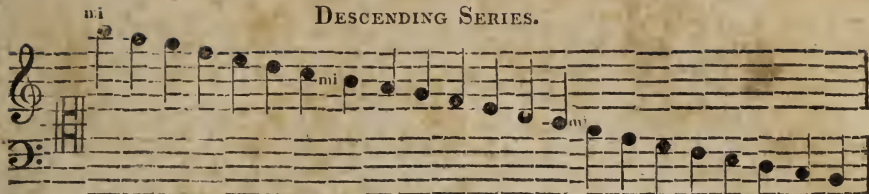
ASCENDING SERIES.



fa, sol, law, fa, sol, law, mi, fa, sol, law, fa, sol, law, mi, fa, sol, law, fa, sol, law, mi.

* By the term *Natural*, is to be understood such notes as are not affected by Flats or Sharps.

DESCENDING SERIES.



mi, law, sol, fa, law, sol, fa, mi, law, sol, fa, law, sol, fa, mi, law, sol, fa, law, sol, fa, mi.

A scale of gradual sounds like the foregoing, is naturally divided into *Octaves*, *Tones*, and *Semitones*. An Octave consists of eight sounds or degrees, as from C to C, D to D, &c. and as the eighth sound in the series is also the commencement of another Octave, perfectly similar in its melody, seven letters only, with the addition of the first on the eighth degree, are used for its designation; as

C, D, E, F, G, A, B, C.
1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th.

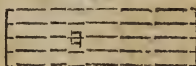
All the Diatonic* degrees of an Octave, except two, are Tones. The upper term of the two Semitones is marked by the syllable *law*: i. e. the intervals between *mi* and *fa*, and *law* and *fa*, are Semitones; while those between *fa* and *sol*, *sol* and *law*, and *law* and *mi*, are tones.

In a scale of natural notes, the Semitones are situated between the letters E—F and B—C; but by means of Flats and Sharps, either as Signatures or accidentals, the two Semitones may be removed at the pleasure of the composer.

Flat Signatures require the notes affected by them to be sung half a tone lower than their natural sounds: and Sharp Signatures half a tone higher: but instead of multiplying semitones in the melody of an Octave, the Signatures merely change the places of them; and a correspondent removal of the *mi*, with its attendant syllables provides against the difficulty of vocal intonation. See Chapter VII, p. 16.

Flats and Sharps, at the beginning of a piece of music, have influence to the end of it, unless their effect is destroyed by a natural.

Natural.



Flats, Sharps and Naturals, occurring in the course of a movement, are denominated Accidentals.

A Flat set before a note depresses it half a tone.

A Sharp, before a note, raises it half a tone.

A Natural set before a note previously made Flat or Sharp, restores it to its natural or primitive sound.

Accidentals affect the notes they immediately precede; and all those of the same letter which occur in the same measure; and when one measure ends and the next begins with the same letter, the intervening bar is not understood to destroy the effect of the accidental, until a note of some other letter is taken.

In music that is written with an accompaniment for keyed instruments, it sometimes happens that Accidentals appear irregular in the single parts of the score,† as when the flat precedes the syllable *fa*, the sharp the syllable *mi*, or the *Natural*, a note which had not before been affected either by the Signature, or any Accidental. But these though convenient to the organist, who plays at once the whole harmony, are not to be regarded by the singer in the practice of Solmization; for it is evident from a consideration of the nature of tones and semitones, that *mi*, if sharpened, would be equivalent to *fa*—*fa* if flatted would be in unison with *mi*, &c. Instances of this nature frequently occur in the *Lock Hospital Collection*. The Naturals that appear on G and A, in the fifth and sixth measures of the *Base of Doct. Arnold's Chesham*, have nothing in the *same Staff* to contradict, though they remind the organist that the Sharps which had previously occurred on those letters in the Second Treble, are to be discontinued.

But when Accidentals appear regular, as when *fa* or *sol* are sharpened, or *mi* &c. flatted, the case is quite different—they are by no means to be disregarded by the vocal performer. By a neglect of these, many of the finest passages in melody, would be robbed of all their sweetness and expression.

For the purpose of securing and facilitating correct intonation, it has long been customary in the best

* This term is applied to such a series of sounds with respect to tones and semitones as is to be found in a scale of natural notes.

† A Score is the union of different Staves by the Brace, such as Base, Tenor, Treble or Counter Staves.

European schools, to change the names of such notes as are affected by Accidentals. In general, when notes are to be raised by accidentals the syllables appropriated to them may be altered by adding to their initials the letter *i*, in imitation of the syllable *mi*. When Accidentals are designed to depress or lower sounds, the syllable *faw* may be used. Or in other words—

When *faw*, *sol*, &c. are sharpened, they may be called *fi*, *si*, &c. (pronounced *fee* and *see*,) and when *mi* is flatted it may be called *faw*. When the effect of Naturals is to elevate notes, their appropriated syllables may be altered as in the case of Sharps; but when they are to depress them, the syllable *faw* may be used. See *Practical Lessons*.

Another method of producing correct intonation where accidentals are used, is to consider and treat them as occasional changes of Signature; thus, if in a tune whose original signature is B flat, the E becomes flat by an accidental, the Signature for the time being, may be considered as consisting of two flats, and the *mi* transferred to A. When an Accidental C Sharp occurs after the Signature of one Sharp, the *mi*, while the Accidental continues, may be removed to C, &c.

The judicious teacher will frequently avail himself of this method of procedure, in illustrating to his pupils, the nature and importance of Modulation. See *Practical Lessons*, also *Chap. VII*.

CHAPTER III.

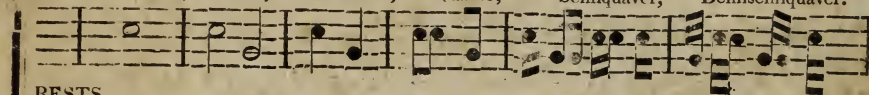
Of Notes and Rests.

NOTES are the representatives of musical sounds.

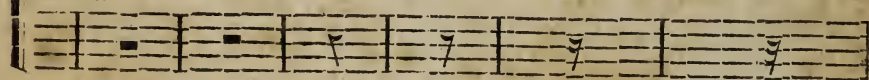
Their pitch, as we have already seen, depends on their situation in the staff, &c. Their proportional length of time, is known principally from their shape.

Rests are marks of silence. The Notes and Rests in most common use are the following.

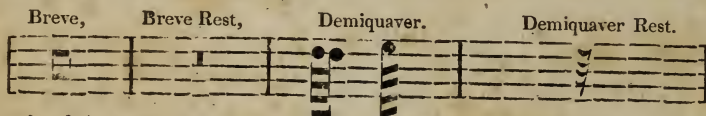
NOTES. Semibreve, Minim, Crotchet, Quaver, Siquaver, Demisiquaver.



RESTS.



To these may be added, with their correspondent rests, the Breve, which is little used except in ancient compositions, and the modern demiquaver.



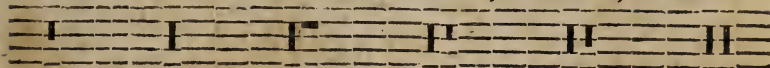
In length of time, the Semibreve equals two Minims, four Crotchets, eight Quavers, sixteen Siquavers, or thirty two Demisiquavers. The Minim therefore, has half the time of a Semibreve, the Crotchet, half that of the Minim, &c.

The Breve has twice the time of a Semibreve, and the Demiquaver has half that of the Demisiquaver.

Rests require a silence of the same length of time as is given to the notes whose names they bear.

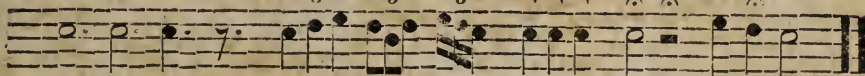
The Breve and Semibreve rests are an exception to this rule, as the one is always a rest of two measures, and the other a rest of one measure. See the next Chapter. The Breve and Semibreve rests are also sometimes joined together in such a manner as to require the silence of a single voice or instrument for a whole strain or movement.

3 measures, 4 measures, 5 measures, 6 measures, 7 measures, 8 measures.



The time of notes is also varied by the following characters.

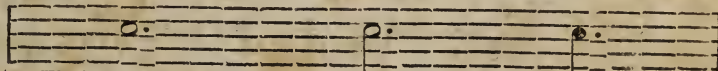
Point of Addition, Figure three, Mark of Distinction, Pause or Hold, Cadenza.



A point at the right hand of a note or rest, adds one half to its length of time.

A pointed semibreve is consequently equal to three minims, a pointed minim equals three crotchets, &c.

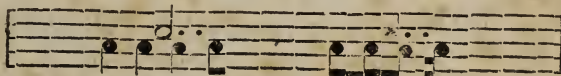
POINTED NOTES.



Their value.



A note is sometimes twice pointed, by which means an addition of three quarters is given to its usual length. A minim thus pointed, has the time of three crotchets and a half, or seven quavers.



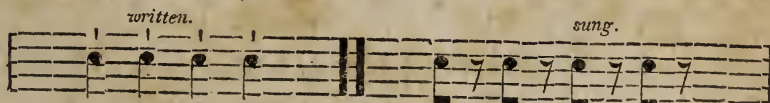
The Figure three diminishes the time of any three Notes to that of two of the same denomination.

When the time is sufficiently obvious, from the manner in which the notes are grouped, the figure is omitted as at a, b, c.



Marks of Distinction are placed over such notes as are to be performed with unusual distinctness or brevity.

They may be exemplified thus:



The Pause or Hold, leaves the time of a note or rest to be augmented at the pleasure of the performer.

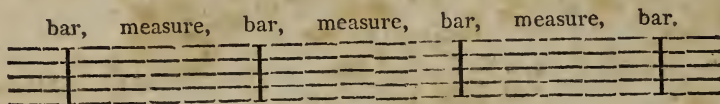
It is also used in ancient psalmody at the end of a line of poetry: and in airs that end in a repetition of a part or whole of the first strain of their movement, to mark the final close.

When found on the last note but one, of a melody or air, the *Pause* is a sign for the vocal or instrumental solo-performer, to introduce such extemporary passages previous to the final close as are termed a *Cadenza*.

CHAPTER IV.

Of Time, with respect to the Measures.

EVERY movement in a piece of music is divided by the *Single Bar*, into equal portions of time. These portions are called Measures.



Time, with respect to the measures of music, is divided into three species; *Common, Triple* and *Compound*.

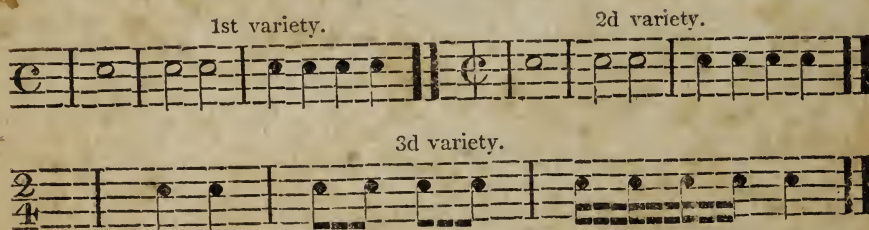
In each of these species there are three principal varieties, which are distinguished by appropriate signs.

Little is known from the signs, with respect to the general slowness or rapidity of the movement: as this depends chiefly on the nature and design of the composition. In vocal music, whether sacred or secular, the character of the words sung, and in instrumental music, the title of the piece, such as *March, Minuet, gigue, Waltz, &c.* are generally sufficient indication of the slowness or rapidity required.

All the characters or signs that mark the varieties of time, except the semicircles, are figures. The semicircle represents the semibreve, while the figures represent fractional parts of it, thus, $\frac{2}{4}$ represents two fourths of a semibreve or two crotchets; $\frac{3}{8}$ represents three eighths of a semibreve or three quavers.

In *Common time*, the first variety is designated by the *Semicircle*, the second by the *barred semicircle*, and the third by the Figures $\frac{2}{4}$

COMMON TIME.



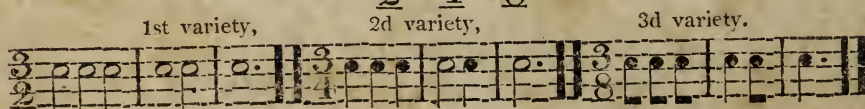
The first variety has for each measure the value of a semibreve, which is usually sung in the time of four beats.

The second variety has the same measure as the first, but it seldom requires more than two beats.

The third variety has a minim for its measure, which also requires two beats.

TRIPLE TIME,

Is designated by the characters $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$



The first of these varieties has three minims for a measure, the second has three crotchets, and the third, three quavers.

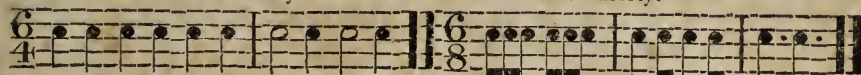
Each of these varieties requires three beats in a measure.

COMPOUND TIME,

Is designated by the characters $\frac{6}{4}$ $\frac{6}{8}$ $\frac{12}{8}$

1st variety.

2d variety.



3d variety.



The first variety has six crotchets, and the second six quavers for a measure; and they require either *six beats* when performed *slow*, or *two*, when performed with *rapidity*.

The third variety has for its measure, twelve quavers, which usually require four beats.

To these may be added $\frac{9}{8}$ Nine Quavers, $\frac{9}{16}$ Nine Semi-quavers: but they seldom occur except in instrumental music.

Common Time is called equal, because its measures are naturally divided into equal parts, as in notes of equal length we count two, four, eight, sixteen, &c. in a measure. Triple Time, on the other hand, is called unequal, because its measures are naturally divided into unequal parts. Compound Time is formed by the union of two or more measures of Triple Time, which union is effected by the omission of the single bar.

CHAPTER V.

Of Beating Time, Accent, Syncopation, &c.

IN beating time, the hand should always fall on the first part of the measure, and rise on the last.

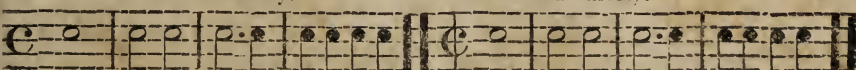
When the measure requires four motions, the hand should fall and rise twice. In a measure of triple time, the hand has two motions downwards, before it rises.

In the following examples the *downward* motion is represented by the letter *d*, and the *rising*, by the letter *r*.

COMMON TIME.

1st variety.

2d variety.

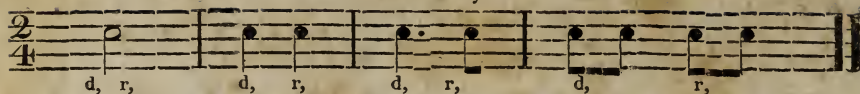


d, r, d, r, d, r, d, r, d, r, d, r, d, r, d, r,

d, r, d, r, d, r, d, r,

MUSICAL READER.

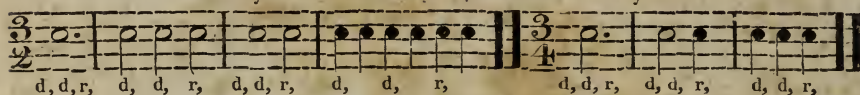
3d variety.



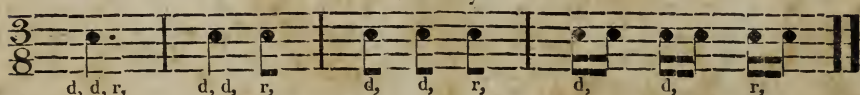
TRIPLE TIME.

1st variety.

2d variety.



3d variety.

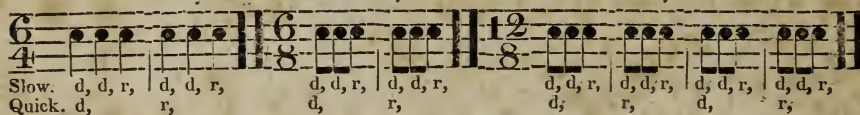


Compound Time, when performed slow, should be beaten as if divided into simple triple time, by the single bar; but when performed quick, one motion takes the place of three, as in the following examples.

1st variety:

2d variety.

3d variety.



As the measures of a movement contain *equal portions* of time; so the hand in beating, should rise and fall in *equal intervals* of time, unless express directions are given to the contrary by the composer.

Accent is a stress of voice which takes place on what are termed the *strong parts* of the measure. The Unaccented are termed *weak parts* of the measure.

The Accent, in Common Time, falls on the *first* and *third* parts of the measure: and in Triple Time there is a *full* accent on the first, and in notes of equal length, a *subordinate* one on the last part of the measure.

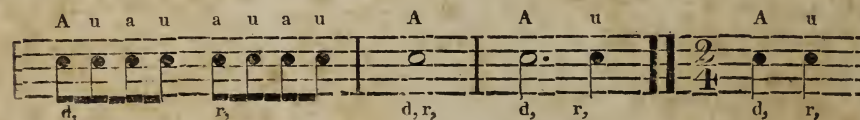
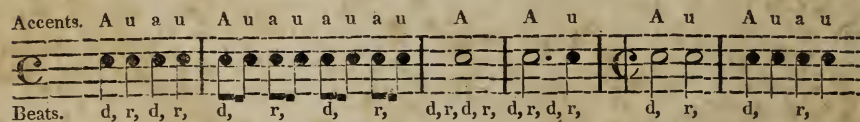
When the movement is performed slow, the measures may contain a greater number of Accents; but they take place in the same proportion on the first; third, fifth and seventh quavers, &c.

A Semibreve, Minim, or any pointed note, though continued during the time of several Accents, requires in general but one.

The principal Accent in Common or Triple Time, takes place where the hand falls, at the beginning of a Measure.

In the following examples, the letters A and a, mark the principal and subordinate Accents; and the unaccented parts of the measure are represented by the letter u.

COMMON TIME.



RUDIMENTS OF MUSIC

Accent. Au a ũ Au a ũ a u a u A ũ A ũ

Beats. d, r, d, r, d, r, d, r, d, r, d, r.

TRIPLE TIME.

Ac. Au a Au a u a u A Au Au a Au a ũ A A ũ

B'ts. d, d, r, d, d, r, d, d, r, d, d, r, d, d, r, d, d, r, d, d, r, d, d, r.

A u a Au a u a u A A u

d, d, r, d, d, r, d, d, r, d, d, r.

Compound Time, when the movement is slow, is accented like the simple measures of Triple Time, into which it may be divided.

When there are but two beats required in a measure, there is usually but one principal accent. In vocal music, however, much depends on the character of the words sung.

COMPOUND TIME.

A u a A ũ a A u A u A A

Slow. d, d, r, d, d, r, d, d, r, d, d, r, d, d, r, d, d, r.

A u a A u a A u A u A A

Slow. d, d, r, d, d, r, d, d, r, d, d, r, d, d, r, d, d, r.

A u a A u a A u a A u A u A A

Slow. d, d, r, d, d, r, d, d, r, d, d, r, d, d, r, d, d, r, d, d, r, d, d, r.

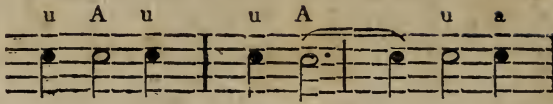
Compound Time is very similar in melody to the simple Triple Time, of which it is composed. An auditor while listening to a performance, cannot always tell whether the Triple Time he hears be

written in measures of $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{4}$, $\frac{6}{8}$, or $\frac{12}{8}$. The same remark is also in some res-

spects applicable to Common Time, as an auditor, while listening, cannot always determine in which of the three varieties the piece is written. In Common psalmody, however, the slowest movements are generally written in Semibreves and Minims, while those that are more rapid, are written in Crotchets, Quavers, &c. Where the time of a movement would otherwise be doubtful, we often find the words *Largo*, *Adagio*, *Andante*, *Allegro*, *Presto*, &c. &c. which denote different degrees of slowness or rapidity. See Dictionary of Musical Terms.

Notes of Syncopation are such as begin on the weak, and end on the strong parts of the measure.

They generally require the Accent.



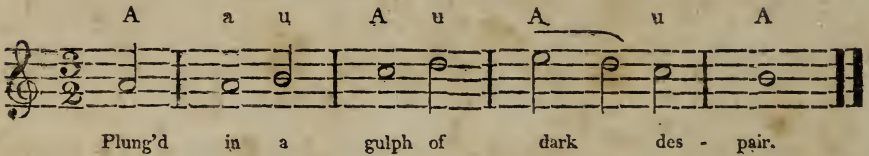
Another variation of the Accent occasionally takes place in vocal music, where a line of poetry consists of dissimilar feet. The following melody when sung to the words—

“With pīt’ying eŷe thĕ Prīnce ōf Grace,”

would require the regular accent: but when the line—

“Plūng’d in ā gūlph ōf dārk dĕspāir,”

is given to it, the accent may be thus varied.



In common psalmody, where the same tune is sung in different words, this variation will often be found necessary.

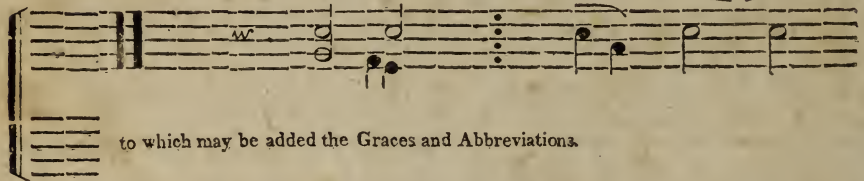
The accent in instrumental music is subject to some variation in its position: but this is easily ascertained by the order of the notes, or by the groups or slurs.

CHAPTER VI.

Of the remaining Musical Characters.

THE Characters that yet remain to be described, are the following,

Brace, Double Bar, Direct, Choosing Notes, Repeat, Slur, Swell, Diminish;
or :S:



The Brace shows how many parts are to be performed together: as *Air, Tenor, Bass, &c.*

The Double Bar designates the end of a strain, or musical period.

A Direct points out the place of the note immediately following it in a succeeding Staff.

Of Choosing Notes, *any one* may be sung.

In modern Music, it often happens that two or more distinct parts of a score are written together, on the same Staff, in the manner of Choosing Notes. See *Practical Lessons.*

The Repeat shows what *part* of a tune is to be sung twice in immediate succession.

The same character is sometimes used to denote the repetition of a word or phrase. The *figures* 1, 2, at the close of a repeated passage, denote that the notes under figure 1, are to be sung before repeating, and those under figure 2, at the close of the repetition. These are now more generally written *1st time* and *2d time*.

A Slur connects, in vocal music, such notes as belong to one syllable.

Quavers, Semiquavers, &c. when connected by their hooks, are to be sung as if slurred: and in this situation they are said to be *grouped*.

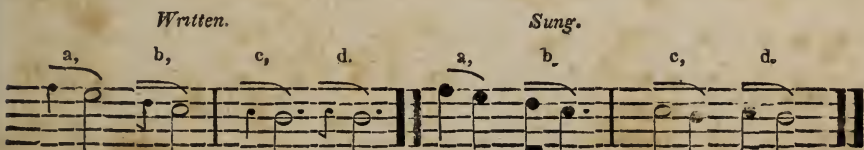
The Slur, in Instrumental Music, is drawn over such notes as are to be played in a smooth and connected manner. When it is placed over *two* distinct notes, the *second* note should generally be made shorter than its proper length.

The *Swell*, requires a *gradual increase* in loudness of voice.

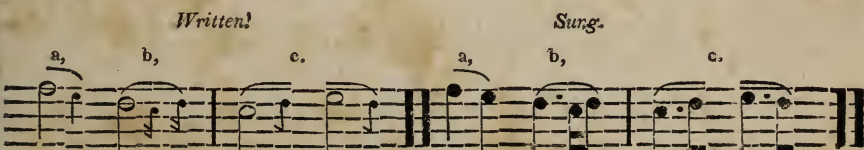
The *Diminish* requires a *gradual diminution* of voice.

The most important *Graces* in melody are the *Appoggiatures* and *After-Notes*.

Appoggiatures borrow their time from the notes which immediately follow them: thus—



After-Notes, on the contrary, borrow their time from the notes which immediately precede them.



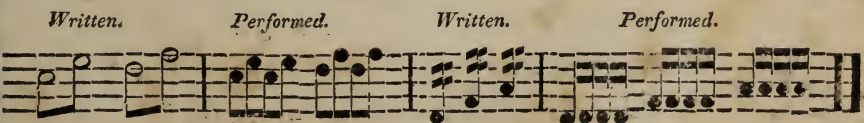
From these examples, it appears that the Appoggiatures and After-Notes diminish the time of the note to which they are attached, exactly in proportion to their own proper length, except that the Appoggiature, when it precedes a pointed note, assumes twice its nominal value.*

The principal reasons why these are not always written, (as they easily might be,) in common notes, are to be found in the *theoretical* writers, on the practice of *Thorough-Bass*.

It is much to be regretted that Appoggiatures and After-Notes are in general so little understood by vocal performers; for, in modern music, they are often more necessary to the sweetness and expression of a melody, than the notes to which they are attached. This subject will be further explained in the *Practical Lessons*.

The other Graces of melody, such as the *Shake*, *Turn*, *Beat*, *Mordent*, *Slide*, *Spring*, &c. &c. are so difficult of execution, and of so little use in Psalmody, that we shall dismiss them for the present, without further ceremony.

The Abbreviations in most common use, are the following.



These are principally confined to Instrumental Music.

* This rule, however, (owing principally to the negligence of composers and publishers,) is not of universal application.

CHAPTER VII.

Of Major and Minor Scales, Keys, Transpositions, Modulation, &c.

THE Melody or Tune of an Octave, depends on the situation of its two *Diatonic Semitones*. See *Chapter II*. When these are situated, the one between the *third* and *fourth*, and the other between the *seventh* and *eighth* degrees of any octave, the *first* degree of that octave is called a *Key-Note*; and the whole scale of notes, whether high or low, that stand connected with it, are said to be in the *major mode* of that key.

The commencing note of an Octave is also a *key-note*, when the semitones are situated between the *second* and *third*, and *fifth* and *sixth* degrees of that octave, and the scale is then said to be in the *minor mode*.

In a scale of Natural notes, the semitones being between E—F and B—C: the only series that is found to be in a Major Mode, is that which commences with C: as in the following example, where the situation of the two Diatonic semitones is represented by the Slurs.

1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th, or 1st, 2d, 3d, 4th, 5th, &c.

But as by the use of flats and sharps, the semitones may be removed at pleasure, it follows that the seat of the *major scale* may also be removed from C to any other letter of the Staff.

EXAMPLES.

MAJOR SCALES BY FLATS.

MAJOR SCALES BY SHARPS.

Key of F, by 1 Flat.

Key of G, by 1 Sharp.

Degrees. 1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th. 1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th.

Key of B \flat by 2 Flats.

Key of D, by 2 Sharps.

Deg's. 1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th. 1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th.

Key of $E\flat$ by 3 Flats.

Key of A by 3 Sharps.

Deg's. 1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th. 1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th.

Key of $A\flat$ by 4 Flats.

Key of E by 4 Sharps.

Deg's. 1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th. 1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th.

Though, in the preceding examples, the flats and sharps are placed in the manner of *accidentals*; they might, with equal propriety, have been set together at the clef, as signatures, thus:—

Flat Signatures. Sharp Signatures.

1, 2, 3, 4 flats. 1, 2, 3, 4 sharps.

To these signatures may be added the following, which, however, from the perplexity they occasion to the instrumental performer, are seldom used.

5 flats. 6 flats. 5 sharps. 6 sharps.

Mi in C. Mi in F. Mi in $A\sharp$ Mi in $E\sharp$.
 Key— $D\flat$. Key— $G\flat$. Key— B . Key— $F\sharp$.

The *Octave*, then, as may be inferred from the preceding observations, can be divided by flats and sharps into thirteen semitones, each of which may become a *Key-note*; but as the thirteenth is in effect, but a repetition of the first, there are in reality but twelve different pitches, or keys, and these are situated as follows:—

ASCENDING.

1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th.

C, C#, D, D#, E, F, F#, G, G#, A, A#, B.

DESCENDING.

12th, 11th, 10th, 9th, 8th, 7th, 6th, 5th, 4th, 3d, 2d, 1st.

C, B, B \flat , A, A \flat , G, G \flat , F, E, E \flat , D, D \flat , C.

This is called the *Chromatic Scale*; but it must be recollected that when any one of these semitones is constituted a key, either by its required signature or by accidentals, the *melody of its scale* is still *Diatonic*.*

When the same melody is written on different degrees of the staff, either by means of signatures or accidentals, it is said to be *transposed*.

Melody—OLD 100th, Psalm Tune.

faw, faw, mi, law, sol, faw, sol, law.

Transposition,

By Signature.

By Accidentals.

faw, faw, mi, law, sol, faw, sol, law. law, law, si, fi, law, law, mi, fi.

But when in the course of a movement the key is removed by accidentals, such change of key is termed *Modulation*. We must, however, defer the consideration of this subject until we shall have more fully explained the *minor mode*.

The difference between the *major* and *minor modes*, with respect to the situation of the two diatonic semitones, has been already explained: but this difference will be more distinctly seen in the following example, where the same letter is made the key of both scales.

Minor Scale.

Major Scale.

Deg's. 1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th. 1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th.

But in all regular compositions, the *seventh*, and generally the *sixth* degrees of a minor scale, ascending, are sharpened by accidentals. The *ascending* minor scale, then, when furnished with its required accidentals, differs nothing in its *melody* from the major, except in its third degree.

Minor.

Major.

3d. 3d.

But the seventh and sixth degrees of the minor scale, when *descending*, are not necessarily sharpened. The following exhibit both the *ascending* and *descending* minor scale, with the syllables required in solmization.

* See marginal note at page 7th.

law, mi, faw, sol, law, fi, si, law, law, sol, faw, law, sol, faw, mi, law.

In a scale of natural notes, the only series that is found to be in the *minor mode*, is that which commences with A, as represented above: but the minor mode, like that of the major, may be given, by means of signatures or accidentals, to any one of the twelve pitches of the chromatic scale. And, as in a scale of natural notes, the key of the minor mode is situated two degrees below that of the major; it will also be found the same distance below it in all its changes of signature, thus:

Major C.	Maj. F.	Maj. Bb.	Maj. Eb.	Maj. Ab.
Minor A.	Min. D.	Min. G.	Min. C.	Min. F.

Maj. G.	Maj. D.	Maj. A.	Maj. E.
Min. E.	Min. B.	Min. F#.	Min. C#.

In modern music, the *last base note* of every piece of regular composition, is one of the two principal key-notes that are proper to that signature in which the piece is composed; i. e. in the natural scale, the key is either C or A:—in that of one flat, it is either F or D, &c. as represented in the above example. And in the practice of solmization, the principal major key is called *faw*, and the principal minor, *law*.

But to trace with minuteness those changes of key which take place in Modulation, would be a task inconsistent with our present limits. Nor is a perfect knowledge of Modulation requisite to a mere performer, provided he understand the principles of Solmization, and successfully reduce them to practice. See *Practical Lessons*, from page 75 to the end.

A few remarks and examples shall, however, be subjoined.

1st. When accidentals occur the first enquiry is, whether they can be added to the signature: as explained in Chap. II. page 8th. When this can be done, the key may be found as in transpositions: thus—

MODULATION BY FLATS.

B and Eb and Ab B, E, A and Db.

Keys. Keys. Keys. Keys. Keys.

MODULATION BY SHARPS.

F and C# and G# F, C, G and D# and A#.

Keys. Keys. Keys. Keys. Keys. Keys.

MUSICAL READER.

MODULATION BY NATURALS.

B and Eb. Eb removed. F, C and G#. G# removed.

Keys. Keys. Keys. Keys.

2d. But if any accidentals, when added to the Signature, would make an irregular appearance, as thus—

it is certain that the *minor mode* prevails; and when these accidentals have the effect of elevating notes, the key is situated on the next degree above them.

Key, D Minor. Key, C Minor. Key, E Minor.

3d. When two adjoining letters, such as BC, CD, AB, &c. are elevated by accidentals, the scale is generally Minor; and the key is situated one degree above the highest of the two Accidentals.

B, C. C, D. A, B.

Key, D Minor. Key, E Minor. Key, C Minor.

These are nothing but the accidentals required in the Ascending Minor Scale.

4th. When Accidentals that cannot be added to the Signature have the effect of *depressing* notes, as thus—

the key is not *removed*, but the scale is changed from that of Major to Minor.

CHANGE FROM G MAJOR TO G MINOR. CHANGE FROM A MAJOR TO A MINOR.

Those who wish for further information on this subject, will find it more fully explained in *Koll-train's Essay on Harmony*, and *Callcott's Musical Grammar*.

One of the greatest obstacles to a correct vocal performance, is *false intonation*. Teachers of Music ought to explain to their pupils, the difference between tones and Semitones, Major and Minor Scales, &c. and bestow the strictest attention to the business of tuning and forming their voices. Nor should this be deferred till after the rudiments are acquired: for much may be done by singing, and proposing for the pupils' imitation, such phrases of Melody as they will be likely to meet with, in their future progress.

When the voice is sufficiently tuned to the melody of the Diatonic Major and Minor Scales; some of the most common Chromatic intervals may be attempted, in a manner similar to the following, where different syllables are applied to the same phrases in Melody.

faw, mi, faw, mi, faw, mi, faw, &c. sol, law, mi, faw, law, sol, faw, mi, faw, law, sol, faw, law, sol, fi, sol, fi, sol, fi, sol, sol, law, fi, sol, sol, faw, faw, law, law, si, law, si, law, si, law, law, fi, si, law, faw, faw, faw, law.

law, fi, sol, faw, law, fi, sol, faw, law, sol, fi, sol, law, sol, faw, mi, faw, faw, law, mi, faw, law, mi, faw, faw, law, law, si, law, mi, law, sol, fi, sol, faw, law, fi, sol.

sol, law, fi, sol, law, sol, faw, law, faw, mi, &c.
 law, fi, si, law, mi, law, faw, mi, sol, fi, &c.
 sol, law, mi, faw, sol, faw, faw, law, faw, mi, &c.

Passages of Harmony like the following, may also be occasionally introduced, as exercises for the voice.

&c.

D

DICTIONARY OF MUSICAL TERMS.

- Adagio**—with a slow movement. This term generally indicates the second degree of slowness, though it is sometimes considered as synonymous with *Largo*, *Grave*, *Gravemente*.
- Ad libitum**—at pleasure.
- Affettuoso**—} in a style of execution adapted to
- Amoroso**—} express affection, tenderness and application.
- Air**—the leading part, or melody.
- Allegro**—brisk and sprightly movement.
- Allegretto**—less quick than *Allegro*.
- Alto**—Counter, or high Tenor.
- Andante**—with distinctness. As a mark of time, it implies a medium between the *Adagio* and *Allegro* movements.
- Andantino**—quicker than *Andante*.
- Anthem**—a musical composition set to sacred prose.
- A tempo**—in time.
- Bis**—this term denotes a repetition of a passage in Music.
- Canon**—(See Practical Lessons.)
- Cantata**—a composition consisting of Solos, Duets, Choruses, &c. set in the Dramatic style. In sacred music, it forms a medium between the *Anthem* and *Oratorio*.
- Cantabile**—a term applied to such movements as require an elegant, graceful, and melodious style of performance.
- Canto**—song; or in choral compositions, the leading melody.
- Canto fermo**—plain song.
- Chorus**—a composition designated for a full choir.
- Chromatic**—a term given to accidental semitones. (See page 17th.)
- Con**—with.
- Confuria**—with boldness.
- Concertante**—signifies that two or more parts of a harmony, are alternately engaged in the execution of the subject, while the other parts are only accompanying.
- Crescendo**, *Cres.* or \leftarrow —with an increasing sound.
- Con spirito**—with spirit.
- Da Capo**, or *D. C.*—close with the first strain.
- Del Segno**—from the sign.
- Diatonic**—(See marginal note at page 7th.)
- Diminuendo**, *Dim.* or \rightarrow —with a decreasing sound.
- Dirge**—a piece composed for funeral occasions.
- Devoto**—in a solemn and devout manner.
- Dominant**—a note standing a fifth above, or fourth below the Tonic.
- Duetto** or *Duett*—a piece of music, consisting of two parts.
- Expression**—that quality in a composition, from which we receive a kind of sentimental appeal on our feelings.
- Espressivo**—with expression.
- For.te**—strong and full.
- Fortissimo**—very loud.
- Fuge**—(See Practical Lessons.)
- Grave**—}
- Gravemente**—} (See *Adagio*.)
- Grazioso**—graceful: a smooth and gentle style of execution, approaching to *piano*.
- Harmony**—an agreeable combination of musical sounds, or different melodies, performed at the same time.
- Introduce**—an instrumental passage introduced between two vocal passages.
- Interval**—a musical sound. Also the distance between any two sounds, either in harmony or melody.
- Largo**—the slowest degree of movement. A quaver in *Largo*, equals a minim in *Presto*.
- Larghetto**—quicker than *Largo*.
- Leading-Note**—the major seventh above, or the minor second or semitone below the Tonic.
- Lento**—}
- Lentamente**—} slow.
- Mu**—not.
- Mu non troppo**—not too much: not in excess.
- Mastoso**—with fulness of tone, and grandeur of expression.
- Mediant**—the third above, or sixth below the tonic.
- Melody**—an agreeable succession of sounds.
- Men**—less.
- Mezza voce**—with a medium fulness of tone.
- Moderato**—between *andante* and *allegro*.
- Molto**—much.
- Non**—not.
- Non troppo presto**—not too quick.
- Oratorio**—a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
- Overture**—in dramatic music, is an instrumental strain, which introduces the succeeding subject.
- Orchestra**—the place, or band of musical performers.
- Pastorale**—a composition generally written in measures of 6-4, or 6-8, the style of which is soothing, tender and delicate.
- Piano** or *Pia*—soft.
- Pianissimo** or *Pianiss*—very soft.
- Poco**—little, somewhat.
- Pomposo**—a style, grand and dignified.
- Presto**—quick.
- Prestissimo**—very quick.
- Quartetto**—a composition consisting of four parts, in which each part is concertante.
- Quintetto**—music composed in five parts, in which each part is concertante.
- Recitative**—a sort of style resembling speaking.
- Ripieno**—full. [Organ.]
- Senza**—without; as *Senza Organo*—without the organ.
- Siciliano**—a composition written in measures of 6-4 or 6-8, to be performed in a slow and graceful manner.
- Soave**—agreeable, pleasing.
- Solo Voce Dolci**—with sweetness of tone.
- Spiritoso**—with spirit.
- Solo**—a composition designed for a single voice or instrument. Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.
- Subdominant**—a fourth above, or fifth below the tonic.
- Submediant**—a sixth above, or third below the tonic.
- Supertonic**—the second above, or seventh below the tonic.
- Subito**—quick.
- Symphony**—a passage to be executed by instruments, while the vocal performers are silent.
- Tacit**—be silent.
- Tardo**—slowly.
- Tasto**—as a musical term, implies “one of the keys of an organ, piano forte, or harpsichord.” Combined with the *Solo*, it implies that the instrumental base continues on a particular note, while the other parts move in unison through the consonances and dissonances in that pitch.
- Tonic**—a term nearly synonymous with key-note.
- Transposition**—(See Chap. VII. of the rudiments.)
- Trio**—a composition of three parts.
- Tutti**—all, or all together.
- Veloc**—quick.
- Vigoroso**—with energy.
- Vive**—a lively and spirited style of performance.
- Vivace**—in a brisk and lively manner.
- Volti**—turn over.

PRACTICAL LESSONS.

LESSON I.

Consisting of Minims, in the second Variety of Common Time. The hand falls on the first note in a measure. See Chapters IV, and V.

Mi in B. u A u A u

1.

r, d, r, d, r, faw, sol, law, faw, sol, law, mi, fav.

u A u A u

2.

3.

2.

3.

4.

4.

5.

6.

5.

6.

1. 2. 3.

1. 2. 3.

4.

4.

5. 6.

5. 6.

7. 8.

7. 8.

9. 10.

9. 10.

11. 12.

11. 12.

Choosing Notes.

1.

1.

LESSON II.

Crotchets in the first Variety of Common Time. The hand falls on the first and third Crotchets.

Bb: Mi in E.

A u a u

2.

3.

4.

A u a u

2.

3.

4.

5.

6.

7.

8.

9.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

10.

11.

12.

13.

14.

15.

16.

17.

18.

15.

16.

17.

18.

MUSICAL READER.

1. 2. 3. 4.

1. 2. 3. 4. *faw*

This block contains the first two rows of musical exercises. The first row has four measures labeled 1, 2, 3, and 4. The second row also has four measures labeled 1, 2, 3, and 4, with the word "faw" written above the third measure. Each measure contains a sequence of notes on a five-line staff.

5. 6. 7. 8.

5. 6. 7. 8.

This block contains the third and fourth rows of musical exercises. The third row has four measures labeled 5, 6, 7, and 8. The fourth row also has four measures labeled 5, 6, 7, and 8. Each measure contains a sequence of notes on a five-line staff.

9. 10. 11. 12.

9. 10. 11. 12.

This block contains the fifth and sixth rows of musical exercises. The fifth row has four measures labeled 9, 10, 11, and 12. The sixth row also has four measures labeled 9, 10, 11, and 12. Each measure contains a sequence of notes on a five-line staff.

13. 14. 15. 16. 17.

13. 14. 15. 16. 17.

This block contains the seventh and eighth rows of musical exercises. The seventh row has five measures labeled 13, 14, 15, 16, and 17. The eighth row also has five measures labeled 13, 14, 15, 16, and 17. Each measure contains a sequence of notes on a five-line staff.

18. 19. 20. 21.

18. 19. 20. 21.

This block contains the ninth and tenth rows of musical exercises. The ninth row has four measures labeled 18, 19, 20, and 21. The tenth row also has four measures labeled 18, 19, 20, and 21. Each measure contains a sequence of notes on a five-line staff.

22. 23.

22. 23.

This block contains the eleventh and twelfth rows of musical exercises. The eleventh row has two measures labeled 22 and 23. The twelfth row also has two measures labeled 22 and 23. Each measure contains a sequence of notes on a five-line staff.

1. fav 2. 3.

1. 2. 3.

4. 5.

4. 5.

6. 7.

6. 7.

LESSON III.

Hymns, Psalms, &c. in Notes of equal length

Pilgrims' Hymn.

1st & 2d Trebles.* 8. 9.

1. Children of the heav'nly King, As ye journey, sweetly sing;
 2. Ye are trav'ling home to God, In the way your fathers trod;

Base. 8. 9.

10. 11.

Sing your Saviour's worthy praise, Glorious in his works and ways.
 They are happy now, and ye Soon their hap - pi - ness shall see.

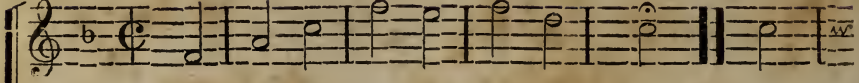
10. 11.

* See p. 14, article *Choosing Notes*.

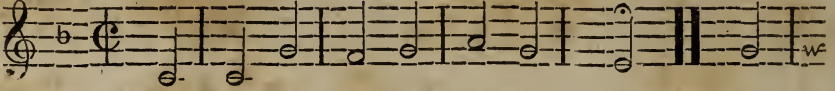
Hymn 210th, L. M.

An Ancient German Air.

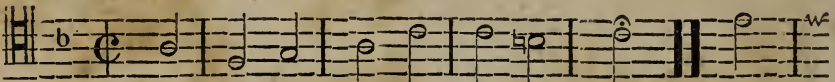
Air.



2d. Treble.

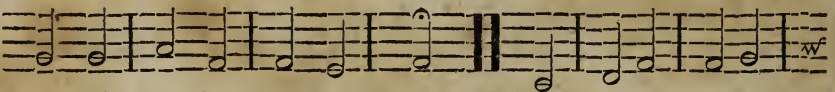
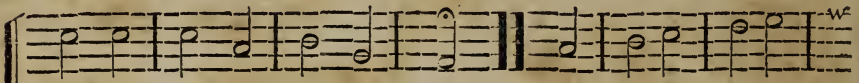
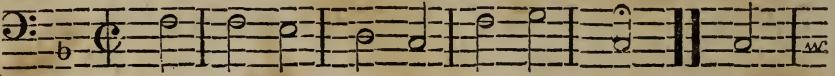


Tenor. Life is the time to serve the Lord, The

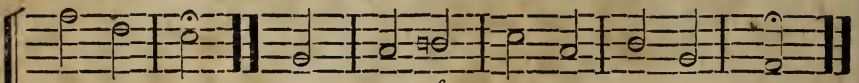
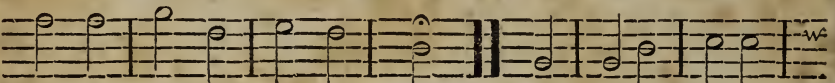


Base.

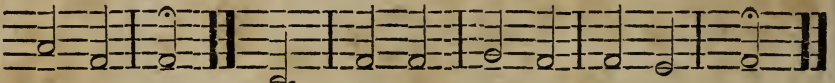
law, far, sol, law, &c. fi,



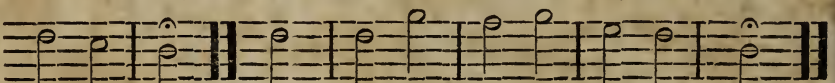
time t'in - sure the great re - - ward; And while the lamp holds



fi,



out to burn, The vi - lest sin - ner may re - - turn.



Eightyfourth, C. M.

German.

Air. Adagio.

2d. Treble.

Tenor.

Great God at - - tend while Zi - on sings, The joy that

from thy presence springs: To spend one day with thee on

earth, Ex - - ceeds a thou - sand days of mirth.

Canterbury, C. M.

German.

Air, 2d. Treble and Alto.

Great is the Lord, his works of might De - - -

Base.

mand our no - blest songs: Let his as - - sem - bled

saints u - - nite Their har - mo - - ny of tongues.

LESSON IV.

Crotchets, Minims and Quavers, in Common Time.

A u a u 1.

d, r,

A u a u 1.

d. r,

2.

2.

1.

1.

2.

2.

3.

3.

4.

5.

4.

5.

F #: Mi in F.

6.

6.

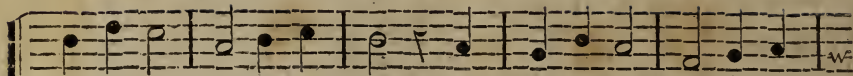
7.

8.

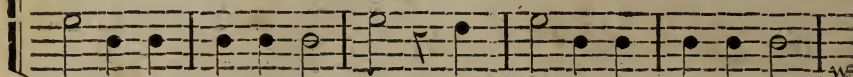
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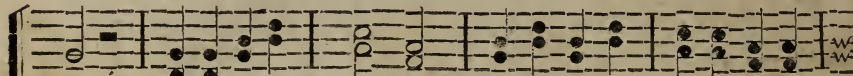
1.



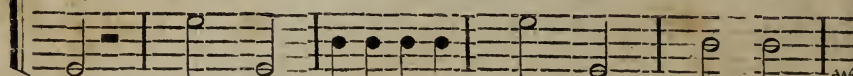
1.



2.



2.

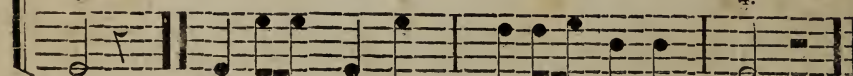


3.



4.

3.



4.

New 50th, C. M.

Air.

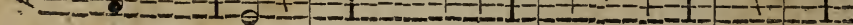
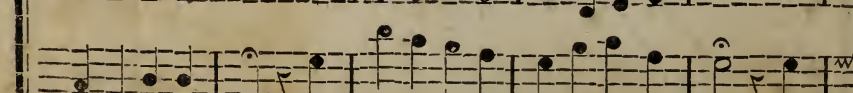


Not to our names thou only just and true, Not to our worthless

2d Treble.



names is glory due. Thy pow'r and grace, thy truth and justice claim, Im-



mortal honors to thy sov'reign name. Shine thro' the earth from heav'n thy blest a-

bode, Nor let the heathen say, and where's your God.

Darwell's, H. M.

Darwell.

2d Treble. Ye tribes of Adam join With heav'n and earth and seas, And

offer notes di - - vine *f.* To your Cre - - a - - tor's praise. Ye

ho - ly thron'g Of an'gels bright, In worlds of light Be - gin the song.

Aldridge, C. M.

H. Sacra.

When I with pleasing wonder stand, And

f.

all my frame sur - vey, Lord, 'tis thy work, I

own thy hand That built my hum - ble clay, That built, &c.

Three staves of musical notation. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The music consists of quarter and eighth notes, with some slurs and a sharp sign in the top staff.

Savannah, C. M.

H. Sacra.

Three staves of musical notation in 2/4 time, one flat key signature. The lyrics are:
 A a u A u
 d, r, d, r,
 Je sus comes with all his grace, Comes to
 A u A u a u
 d, r, A u
 d, r,

Three staves of musical notation in 2/4 time, one flat key signature. The lyrics are:
 save a fal - - - len race; Ob - ject of our

Three staves of musical notation in 2/4 time, one flat key signature. The lyrics are:
 f, glorious hope, Jesus comes to lift us up.

MUSICAL READER.

LESSON V.

TRIPLE TIME.

Semibreves, Minims, Crotchets and Quavers.

A u a 1-

d, d, r,

A u a 1.

d, d, r,

2.

2.

3. 4.

3. 4.

A u A u A 5. 6.

d, d, r, d, d, r,

A u A u 5. 6.

d, d, r, d, d, r,

7.

7.

1. 2.

1. 2.

3.

3.

4. 5.

4. 5.

6. 7.

6. 7.

8.

f. 8.

9.

9.

f. **F**

1. 2.

F Natural.
Mi in B.

3. 3.

F Natural.
Mi in B.

4. A u a u a u
d, d, r,
4. A u a u a u
d, d, r,

5. 6.
5. 6.
f.

St. Michael's, C. M. A Hymn.

Air by Tallis.

Air and 2d Treble. Andante.

Ye servants of God, Your Master pro - claim, And publish a -
Tenor.
2. Sal - vation to God, Who sits on the throne; Let all cry a -
3. Then let us a - dore, And give him his right: All glo - ry and

broad His wonderful name; The name all vic - torious Of
 loud, And honor the Son: Our Je - sus's praises The
 pow'r, And wisdom and might; And hon - or and blessings, With

Jesus ex - - tol; His kingdom is glorious And rules over all.
 angels pro - claim, Fall down on their faces, And worship the Lamb -
 angels a - - bove, And thanks never ceasing, And in - finite love.

SECOND VARIETY.

The Minim here requires two beats, the Crotchet one, and the Quaver, half a beat. The movement and accent are similar to those in the first variety.

Italy, L. M. D.

Sacchini.

Air. Amoroſo. u A u a

r, d, d, r, d, d, r,
 Let him em - brace my ſoul, and prove Mine int'reſt
 2d Treble. u A u a A u
 r, d, d, r, d, d, r,
 u A u A u
 r, d, d, r, d, d, r,

in his heav'nly love; The voice which tells me thou art

mine, Ex - ceeds the blessings of the vine. On thee th'a-

nointing spir - it came, And spreads the sa - vor of thy

fi.


name; That oil of gladness and of grace, Draws vir - gin

souls to meet thy face. Draws virgin souls to meet thy face.

4.

LESSON VI.

Common Time in Pointed Notes.

In the following examples, this character  shows in Crotchets, the value of a pointed Minin.

A u 1.

d, r, d, r, d, r, d, r, d, r, d, r, d, r, d, r.

2.

2.

3. 4. 5.

3. 4. 5.

1. 2. 3.

1. 2. 3.

4. 5. 6.

4. 5. 6.

7. 8. 9.

7. 8. 9.

A u A u

d, r d, r d, r d, r.

A u A u

d, r. d, r, d, r, d, r,

10.

10.

11.

11.

The first system consists of two staves. The top staff contains exercise 1, which is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Exercise 2 is a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains exercise 1, which is a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. Exercise 2 is a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3.

The second system consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). Exercise 3 is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Exercise 4 is a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is in bass clef with a key signature of two sharps. Exercise 3 is a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. Exercise 4 is a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3.

The third system consists of two staves. The top staff contains exercise 5, which is a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. Exercise 7 is a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains exercise 5, which is a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3. Exercise 7 is a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3.

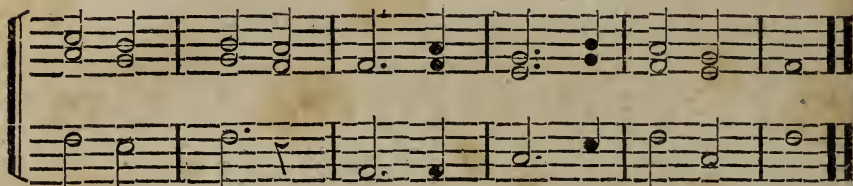
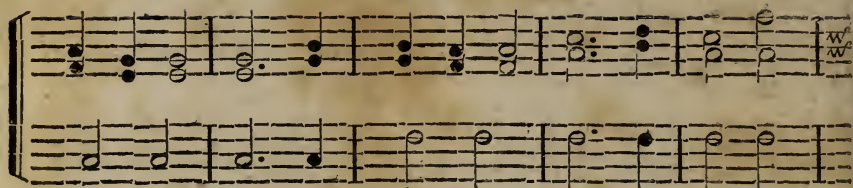
The fourth system consists of two staves. The top staff contains exercise 8, which is a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. Exercise 9 is a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains exercise 8, which is a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3. Exercise 9 is a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3.

The same melody in the different varieties of Common Time.

EXAMPLE I.

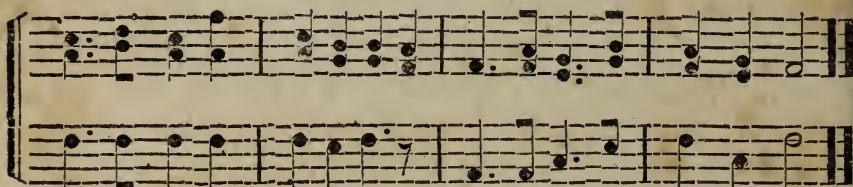
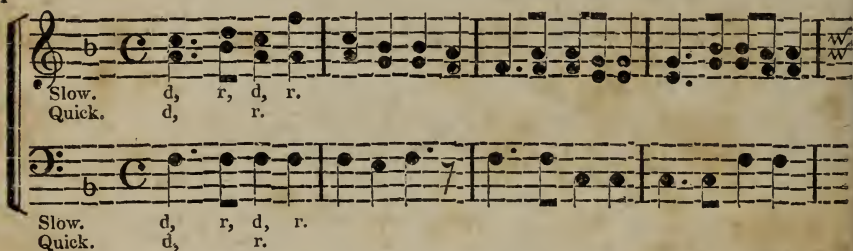
Air.

Example I is a piece in common time (C) and a key signature of one flat (Bb). The top staff is in treble clef and the bottom staff is in bass clef. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, A3, B3, C4, B3, A3, G3.



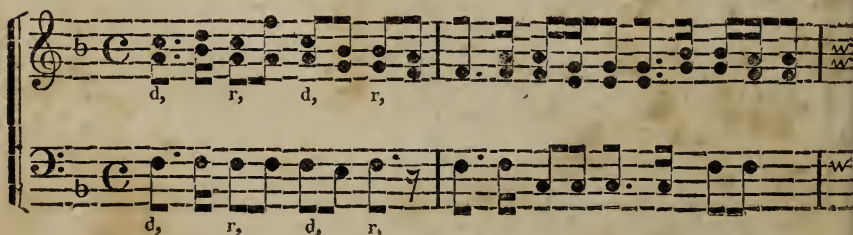
EXAMPLE II.

Here the pointed Crotchet and the Quaver, require the same proportion in length of time, as was given to the pointed Minim and the Crotchet in the preceding example.



This last example should first be practiced with four beats in a measure, until it becomes familiar; and then by quickening the movement, it may be performed with two beats, by which means the melody will be the same as in the following example. See Chapter V.

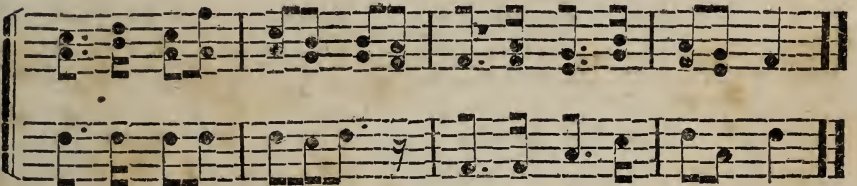
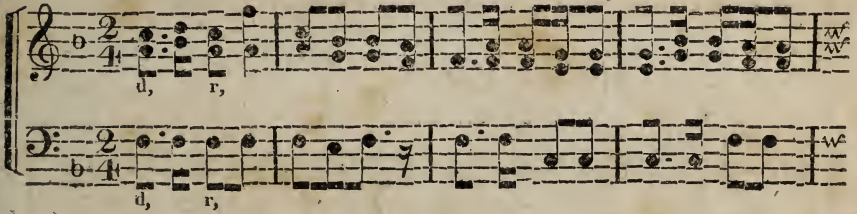
EXAMPLE III.





EXAMPLE IV.

Two measures in this, are equal to one in Example III.



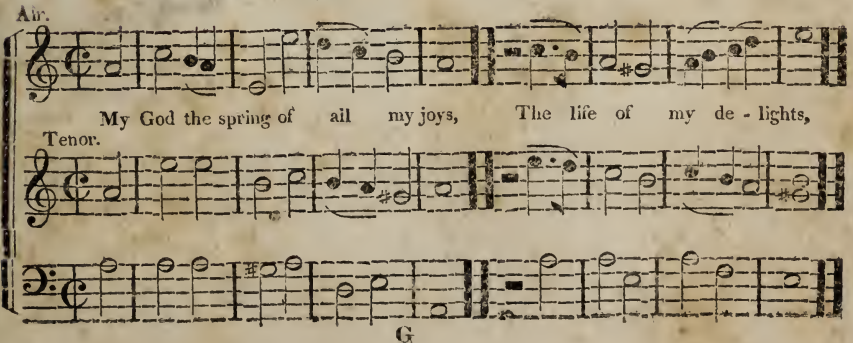
If the term *Largo*, *Grave*, or *Gravemente*, be added to the two last examples, they will then require double the number of beats in a measure; and the movement will be similar to that of the 1st and 2d examples.

LESSON VII.

Psalms, Hymns, &c.

Reading, C. M.

H. Sacra.



The glory of my brightest days And comfort of my nights.

Munich, A Hymn.

German.

Air, and 2d Treble.

'Tis fin - ish'd, 'Tis finish'd, So the Saviour
'Tis finish'd, This his dying

cried, And meekly bow'd his head and died; 'Tis
groan, Shall earth's in - i - qui - - ties a - - - tone; Mill-

finish'd, yes, the race is run, The battle fought the vict'ry won.
ies shall ransom'd be, from death, By Jesus' last ex - - pi - ring breath.

Happy the Land.—A Pastoral Glee.

T. Hastings.

1st & 2d Trebles.

Chorus.

Musical notation for the first system, featuring two treble clefs and a common time signature. The Chorus part begins with the lyrics "Happy the".

Tenor. Solo.

Musical notation for the Tenor Solo part, starting with the lyrics "Happy the land whose favor'd sons,".

Musical notation for the Bass part, starting with the lyrics "Happy the".

Musical notation for the Duo part, starting with the lyrics "land, Happy the land,".

Musical notation for the Duo part, starting with the lyrics "Happy the land whose fa - vor'd sons,".

Musical notation for the Duo part, starting with the lyrics "land, Hap - py the land,".

Musical notation for the Chorus part, starting with the lyrics "Happy, &c. Happy, &c.".

Musical notation for the Chorus part, starting with the lyrics "Happy, &c. Happy, &c.".

Musical notation for the Chorus part, starting with the lyrics "Happy, &c. Happy, &c.".

Musical notation for the Chorus part, starting with the lyrics "Happy, &c. Happy, &c.".

Musical notation for the Tutti part, starting with the lyrics "whose fa - vor'd sons, Like pillars round a".

Musical notation for the Tutti part, starting with the lyrics "whose favor'd sons, Like pillars".

Musical notation for the Tutti part, starting with the lyrics "whose fa - vor'd, sons,".

pal - - - - - ace set; Like

round a pal - - - ace set;

pil - - - - lars, &c.

Like pillars, &c.

And daugh - - ters bright as pol - - ish'd

And daugh - - ters bright as pol - - ish'd

stones, And daugh - - ters, &c.

Solo.

Happy the land. stones, And daughters, &c.

Duo. Give strength and
Tutti. Give strength and

beauty Give, &c. Give
beauty Give, &c. Give

strength and beau - - - ty to the state.
strength and beau - - - ty to the state.

2 Happy the land, in culture dress'd,
Whose flocks and corn have large increase ;
Whose men securely work or rest,
Nor sons of plunder break their peace.

3 Happy the land when thus endow'd :
But more divinely bless'd are those,
On whom the all-sufficient God,
Himself, with all his grace bestows.

LESSON VIII.

Triple Time in Pointed Notes.

1. 1.

d, d, r, r,

Musical notation for the first system, measures 1-2. Treble and bass staves in 3/2 time. Treble staff notes: D4, D4, E4, F4, G4, A4, B4, C5. Bass staff notes: D3, D3, E3, F3, G3, A3, B3, C4. Dynamics: *f.* and *r.* are indicated below the notes.

2. 3.

2. 3.

Musical notation for the second system, measures 3-4. Treble staff notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Bass staff notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Dynamics: *f.* and *r.* are indicated below the notes.

4. 5.

4. 5.

f.

Musical notation for the third system, measures 5-6. Treble staff notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Bass staff notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Dynamics: *f.* and *r.* are indicated below the notes.

6. 7. 8.

6. 7. 8.

f. *r.*

Musical notation for the fourth system, measures 7-8. Treble staff notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Bass staff notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Dynamics: *f.* and *r.* are indicated below the notes.

9. 9.

d, d, r, r,

f. *si.*

Musical notation for the fifth system, measures 9-10. Treble staff notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Bass staff notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Dynamics: *f.* and *si.* are indicated below the notes.

1. 2.

1. 2.

3. 4.

3. 4.

5. 5.

6. 6.

SECOND VARIETY.

Plattsburg, L. M.

2d Treble.

r, Great d, Sun of d, d, r, righteous - - ness a - rise, Bless the dark

r, d, d, r,

r, d, d, r,

world with truth and light, Thy gospel makes the

sim - ple wise, Thy laws are pure, thy judgments right.

Parma, C. M.

Italian.

Air and 2d Treble.

Behold the glories of the Lamb, A - midst his Father's

thronę, Pre - pare new honours for his name, And songs before un-

known. Let elders worship at his feet, The church adore a-

*See Dictionary of Musical Terms.

Bis.

round, With vials full of odors sweet, And

Bis.

harps of sweeter sound. And harps of sweeter sound.

THIRD VARIETY.

Sacrament, A Hymn.

H. Sacra.

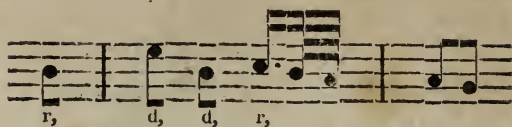
Air.

r, Ah, d, d, r, d, d, r, The spirit and pow'r Of

r, d, d, r, Jesus our God, Is not to be found in this life giving food.

H

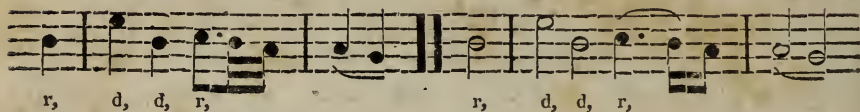
The phrase which in the foregoing piece is thus written—



would stand in the 2d and 1st varieties, as follows:—

SECOND VARIETY.

FIRST VARIETY.

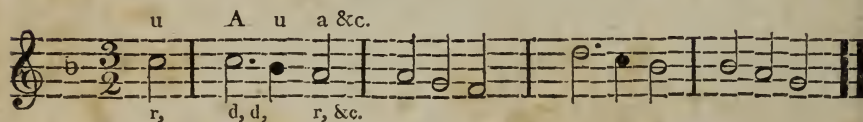


LESSON IX.

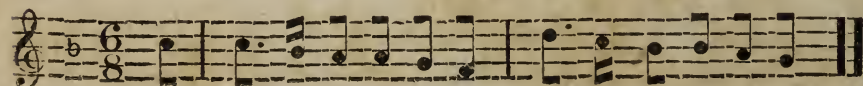
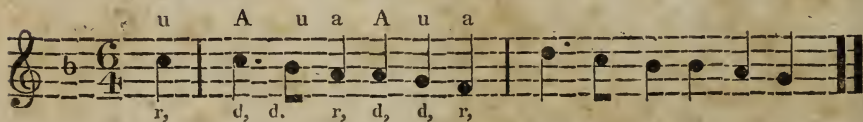
COMPOUND TIME.

A single passage of Melody, may be written in all the different Varieties of Triple and Compound Time, without undergoing any material change of character, except in its appearance to the eye. See page 13th.

A section of Melody in Triple Time.



The same in Compound Time.



u A u a A u a A &c.

d, d, r, d, d, r, d, &c.

Keene, C. M.

Dr. Arnold.

Air, and 2d Treble. Moderato.

r, d, d, r, d, d, r, d, d, r, d, d, r,

Ac - cor - ding to thy prom - is'd grace, Thy fa - vor, Lord ex -

Tenor.

r, d, d, r, d, d, r,

r, d, d, r, d, d, r.

tend, Make good to me the word, on which, Thy servant's hopes de -

pend. That on - ly comfort, in distress, Did

pend. That on - ly comfort, in distress, Did

pend. That on - ly comfort, in distress, Did

f.

all my griefs con - - - trol, Thy word, when troubles
 hemm'd me round, Re - - - viv'd my fainting soul.

SECOND VARIETY.

The following example, taken from Giardini's Cambridge, may be performed slow with six beats in a measure, until the melody becomes familiar, and then by quickening the movement, the measures will require but two beats.

A u a A u A u A &c.
 Slow. d, d, r, d, d, r, d, d, r, d, d, r, d, d, r, d, d, r.
 Quick. r, d, d, r, r, d, d, r, d, r, d, r, d, r.
 Now the full glories of the Lamb, A - dorn the Heav'nly
 A u a A u A u A &c.
 Slow. d, d, r, d, d, r, d, d, r, d, d, r, d, d, r, d, d, r.
 Quick. r, d, d, r, r, d, d, r, d, r, d, r, d, r.

plains, Bright seraphs learn Im - mannel's name, And try their choicest strains.

In the following and similar passages, the general character of the movement is determined either by the subject of the words sung, or by the terms *Presto, Allegro, &c.*

d, d, r, d, d, r, d, d, r, d, d, r, d, d, r,
 Now the good will of Heav'n is shown, Tow'rd's Ad - am's

HANDEL'S IL'ALLEGRO.

Allegro.

d, r, d, r, d, r,
 Listen how the hounds and horn, Cheer - ly rouse the slumb' - ring morn.

Acis and GALATEA.

Handel.

Presto.

Sy.

A u A u a n A u a a u a

d, r, d, r, Happy, happy, happy, happy, happy we, happy, happy, happy we.

d, r, d, r,

organ

d, r- d, r,

In such passages 'as the following, the principal accent, instead of being confined to the first part of the measure, is required at every downward motion of the hand; for otherwise the words could not have their required character.

CHRISTMAS.

H. Sacra.

Largo.

r, d, r, d, r, d, r, d, r, Light of those, whose dreary dwelling, Borders on the shades of death.

r, d, r, r, d, r, d, r,

For a similar reason, the accent in ancient psalmody occasionally falls on the last part of the measure. See *Wirksworth, Durham, &c. in the M. Sacra*. A similar variation of the accent is often observed in fuge and Canon.

Theorists express themselves somewhat differently with respect to time and accent; but this arises, not so much from any real difference in style amongst distinguished performers, as from the fact that no rules have yet been given that are found to be of universal application.

LESSON X.

Triplets, Marks of Distinction, the Pause, Cadenza, Syncopation, &c.

When any three notes are to be performed, as explained in Chapter III, article Figure Three; they should be treated as if written in Compound Time, each three notes requiring, in general, a single beat: such groups of notes are called Triplets.

LITCHFIELD.

Madan.

To God, to God the on - ly wise, Our Saviour

d, r,

d, r,

d, and r, our King di - - vine - ly great, with
 jo - - - - - ys di - - - - - vine - - - ly great.

f

In passages like the following, the triplet requires but half a beat.

MANSFIELD.

Dr. Burney.

A - wake our souls, a - - - way our fears.

For the manner of performance required in the following examples, see *Marks of Distinction*, at page 9th, of the Rudiments.

Hark, they whisper, an - gels say,

Lend, lend your wings, I mount, I fly.

Some authors occasionally use the dot instead of the dash, as a mark of distinction. But the effect of a dot, when thus employed, is considerably less than that of the dash. A remarkable passage of this kind occurs in Dr. Boyce's *Solomon*.

Boyce's *Solomon*.

Bleak winter's gone with all her train Of
Organ.

chil - ling frosts and drop - ping rain.

The Pause is often used merely to mark the end of a line of poetry, or the close of a musical section or period: but in the following, and similar passages, it requires a prolongation of the note or rest, and a gradual swelling and diminishing of voice.

CAMBRIDGE.

Giardini.

Adagio, *Mæstoso*.

Father, Father, how wide thy glories shine!

DUNSTAN.

Madan.

Self-ex - istent De - i - - ty, We thee re - vere, &c.

When the Pause is placed over a syllable, which cannot with propriety be prolonged, as in the following example, at the word 'victory,' it requires a mere *suspension* of voice.

O grave where is thy victory, thy victory, O,

The Cadenza, seldom occurs in vocal music, except in that of the Dramatic style. It is never to be attempted, but by singers of the first rate abilities. It may in general be distinguished from the ordinary pause, by its situation as described in Chapter III; but it is sometimes found farther back from the close, as in the following example.

The sul - try hours a - - way.

The manner of performance required in passages of Syncopation, may be sufficiently understood from the following examples. See Chapter V.

u A u u A u u A u

d, r, d, r, d, r.

u A u a

d, r, d, r.

d, r, d, r.

As the pointed quavers in the first strain of the following piece are Syncopated, they require the accent.

Oundell, A Hymn.

H. Sacra.

Air, A u a A u a

Hap - py soul, thy days are en - ded, All thy mourning
Go, by an - gel guards at - - tend - ed, To the sight of

Tenor,

days be - low; Hal - le - - lu - jah, Hal - le - lu - jah,
Je - sus go.

Hal - le - - lu - jah, Hal - le - - lu - jah, A - men.

f *f*

2. Waiting to receive thy spirit,
Lo, the Savior stands above;
Shows the purchase of His merit,
Reaches out the crown of love.

3. For the joy, He sets before thee,
Bear a momentary pain;
Die, to live the life of glory,
Suffer, with thy Lord to reign.

In the following piece, the Minim in the second measure of the 2d Treble, and tenth of the Air, is Syncopated.

Redemption, L. M.

T. Hastings.

Air and 2d Treble.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of chords and a melodic line starting with a minim. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics 'All glorious God what hymns of praise, Shall our trans-' are written below the staves.


The second system continues the music from the first. It features a repeat sign in the middle of the system. The lyrics 'por - ted voi - ces raise ; What ardent love and' are written below the staves.

The third system continues the music. The lyrics 'zeal are due, While Heav'n stands o - - pen to our' are written below the staves. A dynamic marking 'f.' is present at the end of the system.

The fourth system concludes the piece. The lyrics 'view. While Heav'n, &c.' are written below the staves. A final dynamic marking 'f.' is present at the end of the system.

LESSON XI.

Appoggiatures and After-Notes.

In the following Lesson, this character,  exhibits in common notes, the manner of performance required in the passage which immediately succeeds it. See page 15. The *Appoggiatura* generally requires the accent, but the *After-Note* is always unaccented.

MUSICAL READER.

APPOGGIATURES.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13.

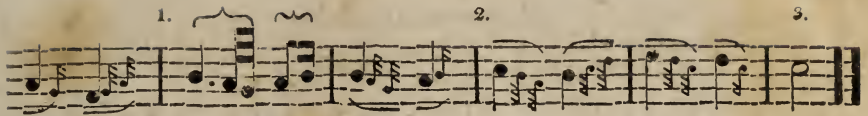
The Apoggiature before a pointed note.

The nature of the Apoggiature may be further understood from the following example of the same Melody in different Varieties of time.

d, r, d, r, d, r,

AFTER-NOTES.

1. 2. 3. 4.



Ferns, C. M.

Lord Mornington.

Air.

The Saviour calls, let ev - ry ear At-

2d Treble.

Two staves of music in treble clef, one above the other. The top staff has a key signature of one flat and a common time signature. The bottom staff is labeled '2d Treble.' The lyrics are written between the staves.

tend the heav'nly sound; Attend, &c.

fi.

Two staves of music in treble clef. The top staff has a key signature of one flat and a common time signature. The bottom staff is labeled '2d Treble.' The lyrics are written between the staves. A dynamic marking 'fi.' is present.

Ye doubt - ing souls dis-

Two staves of music in treble clef. The top staff has a key signature of one flat and a common time signature. The bottom staff is labeled '2d Treble.' The lyrics are written between the staves.

miss your fears, Hope smiles re - - vi - ving

f. round. *faw.* Hope smiles, &c.

Sheldon, C. M.

Lock Hos. Col.

Air.

Tenor. Hap - py the heart where gra - ces

reign - Where love in - - spires the breast!

f.

Love is the bright - est of the
 train, And per - - feets all the rest.

Winwick, A Hymn.

Madan.

Air. Andante.

r, d, d, r, d, d, r,
 O Je - sus our Lord, Thy name be a - - dor'd, For
 2d Treble. 2 In spir - it we trace The won - ders of grace, And
r, d, d, r, d, d, r,
 3 The Ancient of Days His glory dis - - plays, And
 4 The trumpet of God Is sounding a - - broad, The
r, d, d, r, d, d, r,
 5 Thrice hap - py are they, Who hear and o - - bey, And
 6 The work is of grace; Thine, thine be the praise: And
 all the rich blessings for all the rich blessings con -
 cheerful - ly join in and cheer - ful - ly join in a
 shines on his cho - sen, and shines on his chosen with
 language of mer - cy, the lan - guage of mercy, sal -
 share in the blessings and share in the blessings of
 mine to a - dore thee, and mine to a - dore thee, and

vey'd through thy word, convey'd, &c.
con - cert of praise, a concert, &c.

cher - ish - ing rays, with, &c.
va - tion through blood, salvation, &c.

this gospel day, of this, &c.
toll of thy ways, and tell, &c.

LESSON XII.

Recitatives—Chants—Rondeau—Fugue—Canon—Anthem.

Recitatives are compositions set for a single voice, in a style resembling speaking. Being calculated for the purpose of narration, they are principally confined to dramatic pieces. Recitatives are of two kinds;—those which admit of interludes, and other instrumental passages, and those which have no other than a Base accompaniment. Great liberties are taken with this latter species, in respect to time: for though, for the purpose of accent, the music is written in regular measures, the performer is expected to be governed in a great degree by his own taste and feelings; and the accompanier is to be entirely subordinate to him. This circumstance renders the performance of Recitative so difficult, that few, even among professed musicians, are found to do justice to it.

The following specimen is selected from *Doct. Boyce's Solomon*.

From the mountains, lo, he comes, Breathing from his lips per-

fumes, While zephyrs o'er his garments play, And sweets thro' all the land con - vey.

Of such Chants as are in common use, the following may be deemed a sufficient specimen.

The pitch is taken by the choir or congregation from the first note of the staff; and in that same pitch, a portion of the sentence is sung, in a manner somewhat similar to that required in *Recitative*, reserving a certain number of the last syllables of such portion for the following phrase of the music. The Time and Accent are left to the discretion of the performer who is to be governed almost entirely by the Accent, Emphasis, Pauses, &c. that would be required in reading.

Benedic Anima Mea.

R. Taylor.

1st and 2d Trebles, and Alto.

| | |
|---|--------------------|
| 1 Praise the Lord | O my soul, |
| 2 Praise the Lord | O my soul, |
| 3 Who forgiveth | all thy sins, |
| 4 Who saveth thy life | from de-struction, |
| 5 O | praise the Lord, |
| 6 Ye that fulfil | his com-mandment, |
| 7 O praise the Lord, all | ye his hosts, |
| 8 O speak good of the Lord, all ye works of his, in all places of | his do-minion, |
| Glory be to the Father, and | to the Son, |
| As it was in the beginning, is now, and | ev - er shall be, |

| | |
|--------------------------------------|-----------------------------|
| and all that is within me, | praise his ho-ly name. |
| and forget not | all his ben-e-fits. |
| and healeth | all thine firm-i-ties. |
| and crowneth thee with | mercy and lov-ing kindness. |
| ye angels of his, | ye that ex-cel in strength. |
| and hearken un- | to the voice of his word. |
| ye servants of | his that do his pleasure. |
| praise thou the | Lord, O my soul. |
| and | to the Ho-ly Ghost. |
| world | with-out end. A-men. |

The manner of performance required in chanting, may be better understood from the following example.

Air.

Praise the Lord, O my soul, And all that is with-in me, &c.

Praise the Lord, O my soul, And for-get not &c.

Who for-giv-eth all thy sin, And heal-eth all, &c.

The Rondeau is a composition, generally consisting of three strains, the first of which is repeated at the termination of each of the other strains.

Rondeau.

Giardini.

1st and 2d Trebles.

Fine.

Sweet is the mem'ry of thy grace, My God, my heav'nly King!

Sweet is, &c.

Let age to age thy righteous - ness, In sounds of glo - ry sing.

Sweet is, &c.

2 God reigns on high, but not confines
His goodness to the skies ;
Sweet is, &c.
Through the whole earth his goodness shines,
And ev'ry want supplies.
Sweet is, &c.

3 Creatures, with all their endless race,
Thy pow'r and praise proclaim :
Sweet is, &c.
May we, who taste thy richer grace,
Delight to bless thy name.
Sweet is, &c.

Fuge, or Fugue, is a species of composition in which a passage of Melody is successively repeated or imitated in two or more different parts.

Dr. Arnold.

O praise

O praise

O praise

† The note—D, is for 2d Treble.

When a composition of two or more parts is so constructed, as to form a perpetual fuge, it is called a *Canon*. The most celebrated of this species is the *Non Nobis*, of Bird.

1st Treble,

Non nobis domi - - ne, Non no - - bis sed

2d Treble,

Non nobis Domi ne, Non no - - bis;

Base.

Non nobis Domi ne, Non

nom - i - ni Tu - - o da glori - - am, sed nomini

sed nomini Tu - o da glori - - am, sed

no - - - bis; sed nomini Tu - o da glo - ri -

Tu - - o da glori - - am, Non nobis Dom - i -

nomini Tu - - o da glori - - am, Non no - bis

am, sed nomini Tu - - o da glo - ri - - am

The 2d Treble, in the above Canon, has the same melody with the 1st Treble transposed to the key of D, as any one may perceive by removing the *Mi* to C. observing to flatten the *note* Mi which would occur in the second section. The Base has also the same melody, two octaves lower than the first treble. The regularity of the harmony is produced by the constant moving of the parts in Fuge.

The Anthem is a species of composition, consisting of one, two, three or more parts, set to sacred prose.

Funeral Anthem.

T. Hastings.

Recitative.

I heard a voice from heav'n, say - ing

Accom.

un - to me, write, from henceforth,

6 -5- 6 6 4

CHORUS. Adagio. 1st Treble.

Blessed are the dead, Blessed, &c. Blessed, &c.
who die, who die,

2d Treble

Blessed are the dead, blessed, &c.
Blessed, &c. who die in the Lord, who die, who die, who die, in the Lord, blessed, &c.
who die, who die in the Lord, blessed, &c.

die in the Lord. who die in the Lord. who die in the Lord. who die, &c.

Even so saith the spir - it, for they rest, they re - -
for they rest, they re - -
Inst. for they rest, for they

- st, even so saith the spirit, for they rest, they
- st, even so, &c. for they rest from their labors, they

rest from their labors, their labors, they rest, they
re - - st, they

Pia.

rest from their labors, they rest from their la-
rest from their labors. they

Cres.

Pia.

Ad. For.

rest, they rest from their labors, they rest.
rest, they rest from their labors, they rest.

LESSON XIII.

CHROMATIC INTERVALS.

Thus far, in arranging the Practical Lessons, the most difficult Chromatic intervals have been purposely avoided: But they may here be attempted in the following manner*.

The following example is principally in the key of G major. By removing the *mi* to F, the F# may be treated as an occasional change of Signature—(See Chap. II, page 8.) But when the melody by this means becomes familiar, the *mi* may be restored to B, and the syllable at F# be changed into *f*.

EXAMPLE I.

1.
Mi in F. law, faw, *mi*, faw, law, *mi*, faw, law, *mi*, faw, sol, law, faw, faw, *mi*, faw,
Mi in B. mi, sol, *f*, sol, mi, *f*, sol, mi, *f*, sol, law, mi, faw, sol, *f*, sol,
2.
faw, faw, *mi*, faw, faw, *mi*, faw, faw, sol, faw, *mi*, faw, sol, *mi*, faw, sol,
faw, sol, *f*, sol, faw, *f*, sol, faw, sol, sol, *f*, sol, sol, *f*, sol, sol,

* Before the student proceeds with this lesson, it may be necessary for him to review the examples at page 21. For the less difficult intervals should be rendered familiar, before those that are more so, can be attempted with any prospect of success.

1.

2.

mi, faw, law, sol, law, faw, mi, faw, law, mi, faw, law, mi, faw, law,
 fi, sol, mi, sol, law, sol, fi, sol, law, fi, sol, law, fi, sol, law,
 faw, faw, mi, faw, faw, mi, faw, faw, mi, faw, faw, faw, faw, mi, faw.
 faw, sol, fi, sol, faw, fi, sol, faw, fi, sol, faw, sol, sol, fi, sol.

When both methods of solmization shall have been applied to the foregoing example with entire success, the student may proceed with the following.

As the F# cannot here be added to the signature, (see p. 20,) the passage is in *G minor*, and the Mi can only be given to A.

EXAMPLE II.

3. 4.
 law, si, law, mi, si, law, mi, faw, mi, si, law, faw, si, law, mi, faw,
 5. 6.
 sol, si, law, sol, law, si, law, law, faw, si, law, law, faw, law, si, law.

EXAMPLE III.

Here the key is *E♭ Major*, when *A♭* prevails: but where it is removed by the natural, the key is *B♭*

7.
 Mi in D. faw, sol, fi, sol, faw, sol, fi, sol, sol, fi, sol, faw, sol, fi, faw, fi, sol.
 Mi in A. faw, mi, faw, faw, faw, mi, faw, faw, mi, faw, faw, faw, mi, faw, mi, faw.

In the following piece, the accidentals may be performed either with the syllables as they are marked, or (if necessary for the convenience of practice) with the *mi* removed, to B, at the third and seventh braces.

Dalston.

C. Lockhart.

Air.
 2d Treble. Lord and God of heav'nly pow'rs, Hal - le - lu - jah.

Their's, and O be - - nign - ly our's! Hal - - le - lu - jah

(a) (b)

faw, *fi,*

Glorious King, let earth proclaim, Hal - - le - - lu - jah.

fi, *fi,*

fi, faw, *fi,*

Worms attempt to chant thy name, Hal - - le - - lu - jah.

Pia. *si.* For.

Bow thine ear, in mercy bow, Hal - - le - - lu - jah,

si, *si,*

Pia. *For.*

Hear the world's a - - tonement thou, Hal - - le - - lu - jah.

Pia.

Jesus, in thy name we pray, Hal - - - le - - lu - jah,

Take, O take our sins away, Hal - - le - lu - jah.

2. Thee to laud, in songs divine,
 Angels and archangels join;
 We with them our voices raise,
 Echoing thine almighty praise;

Holy, holy, holy, Lord,
 Live, by heav'n and earth ador'd,
 Full of thee, they ever cry,
 "Glory be to God on high."

The music contained in the first brace of the foregoing piece, is in the key of *F major*.

At (a), in the second brace, there is a transient modulation to the key of *B \flat major*: but as the air contains $E\sharp$ at the commencement of the next measure, it is evident that the principal key is again restored.

At (b), another modulation is made to the key of *C major*, which continues only through the measure, where *F major* is again restored.

A modulation, less transient, occurs in the next brace, where the music, excepting that set to the word "proclaim," is in the key of *C major*.

The fourth brace is in *F major*, the principal key: but as in the fifth and sixth braces, a C^\sharp occurs that can not be added to the signature; the music there is evidently in the relative key of *D minor*.

At the seventh brace, the music is known to be in the key of *A minor*, because Bb is removed, and G^\sharp , which cannot alone constitute a signature, is the accidental *si* required in that key. The D^\sharp that here occurs in the base, was added merely to improve the cadence.

At the commencement of the last brace, B and Eb are found in the harmony, as well as F^\sharp , which, though marked with the syllable *fi*, is in reality the accidental *si* required in *G minor*. Fb occurs again at the close of the measure, and the principal key continues thence to the end of the piece. See remarks and examples at pages 18 and 19.

As several of the above and similar passages may appear obscure at first view; the singer, though considerably versed in modulation, will not be likely to know when or where to remove the *mi*, without stopping to examine the harmony: but if he successfully applies the syllables *fi*, *si*, *farw*, &c. without removing the *mi*, the difficulty of intonation will be readily obviated. Most modulations, excepting those that are very abrupt or of long continuance, may be easily managed by any one versed in solmization, without removing the *mi*: but the learner should avail himself of both these methods of procedure, and when the change of key is not altogether transient he will derive much advantage from practising both in the same passages of melody.

The following pieces may at first be performed with such changes of the *mi* as are marked; but should afterwards be practised in the other method of solmization.

N. B. A change of key in any one of the parts, is always understood to affect the rest, which often contain chords, that are called "*doubtful*," i. e. such as are common to two related keys. This is the case in the first section of the following piece. The last section does not contain the Eb till nearly at the close. If the singer neglects to change the *mi* in such cases, until the change of key becomes more palpable, the purposes of solmization will be equally well secured.

Exeter, C. M.

Ravenscroft.

1st & 2d Trebles. *Mi in A.*

How long wilt thou for - get me, Lord? Must

Mi in A.

F Major. Bb Major.

Detailed description: This system contains the first two staves of the musical score. The top staff is for the 1st & 2d Trebles, starting in F Major (one flat) and C major (no sharps or flats). The bottom staff is for the Bass, starting in F Major and modulating to Bb Major (two flats) for the second half of the system. The lyrics are 'How long wilt thou for - get me, Lord? Must'. A key signature change to Bb Major is indicated by a double bar line and the label 'Bb Major'.

I for - - ev - er mourn? How long wilt thou with-

Detailed description: This system contains the next two staves of the musical score. The top staff continues the melody from the previous system, with a key signature change to Bb Major indicated by a double bar line and a sharp sign above the staff. The bottom staff continues the bass line. The lyrics are 'I for - - ev - er mourn? How long wilt thou with-'. A key signature change to Bb Major is indicated by a double bar line and a sharp sign above the staff.

Mi in F.

draw from me? Oh! nev - er to re - - - turn.

Mi in F.

F Major.

Detailed description: This system contains the final two staves of the musical score. The top staff continues the melody, with a key signature change to F Major (one flat) indicated by a double bar line and a sharp sign above the staff. The bottom staff continues the bass line. The lyrics are 'draw from me? Oh! nev - er to re - - - turn.'. A key signature change to F Major is indicated by a double bar line and a sharp sign above the staff.

* The note C, is for the second Treble.

German, L. M.

E. Bach.

1st & 2d Trebles.

Mi in G.

Let me with light and truth be bless'd, Be these my

E Major. A Major.

Mi in D.

guides, and lead the way; Till on thy holy hill I

si, Mi in D

F# Minor. E Major.

rest, And in thy sa-cred temple pray.

Bromley, L. M.

Dr. Haydn.

1st and 2d Trebles.

Thy mercies, Lord, shall be my song, My song on

them shall ev-er dwell; To a-ges yet un-born, my

si* Mi in B.

A minor.

* As this note in the 2d Treble is the required *si*, in A minor, it has not been depressed by a natural.

† This sharp is added, to improve the cadence.

Mi in G.

tongue, Thy nev - er fail - ing truth shall tell.

A Major.

Psalm 57th, L. M.

Theophania Cecil.

1st and 2d Trebles. Mi in C.

My God, in whom are all the springs Of boundless love and

Tenor and Base Mi in C.

G Major. D Major.

Mi in B, Mi in F.

grace unknown, Hide me beneath thy spreading wings Till the dark

Mi in B. Mi in F.

A Minor. G Major.

Mi in B. Mi in F,

cloud is overblown. Till the dark cloud is over - blown.

C Major. C Major.

In the following examples, the modulations are of so transient a nature that the *mi* cannot be advantageously changed.

* This and the following note are in *D major*.

ST. CATHARINE CREE.

C. Lockhart.

Preserve us safe *fi* from sin and death *si* And ev'ry hurtful foe.

SONG IN SAMPSON.

Handel.

fi Sun, moon and stars are dark to me, *fi* Sun, moon and stars *si fi* Sun, moon and stars are
faw dark to me. *mi* Sun, &c. Sun, &c.

HANDEL'S MESSIAH.

The *fi* people *fi* that walked, that *fi* *faw*, *law*, *si*, *law*, *fi*, *sol*, *law*,
 walked in darkness, that
faw, *sol*, *fi*, *sol*, *faw*, &c. *faw*, *fi*, *sol*, *mi*, *faw*, *si*, *law*, *fi*,
 walked in da - - - rkness, that walked, that walked in
sol, *law*, *faw*, *fi*, *sol*, *law*, *faw*, *fi*, *sol*, *faw*, *law*, *si*, *law*, &c.
 da - - - rk - ness, have seen a great light.

HAYDN'S CREATION.

The heavens are *faw* telling the *faw* glory of God, The
mi wonder of *fi* his works displays the *law* *faw* firmament displays the fir - ma -

MUSICAL READER.

ment, dis - plays, the firma - - ment dis - - plays, the firma - - ment

Several of the modulations in the following examples, are so unnatural and abrupt that a change of the *mi* becomes indispensably necessary.

BLOXHAM. G Minor.* Madan.

Oft have thy de - - ceit - - ful charms *faw mi*
Fill'd my *law si*
heart with

G Major.

faw faw si sol faw
fond con - ceit, Foolish hopes and false a - larms.

BATH. Madan.

F Minor. B \flat Minor. *

Thou'lt dis - play *faw faw law sol* with various *fi faw faw law si* ills encompass'd

E Major.

law sol law
round Main - tain - ing still dis - pu - ted ground.

Handel,

D Minor.

Mi in E.
So when the last and dreadful hour This crumbling

* E \flat is not found here because no note occurs on the *letter* E: but F \sharp which occurs in the signature is not removed, and of course the key is G minor.

† This note is called *fi* because D \flat belongs to the signature of the key of B \flat minor (*mi*, in C.) = The A \sharp which occurs in the base and afterwards in the air, determines the key of the passage.

PRACTICAL LESS

si
pageant shall de - voir, So when the last and dread - ful

Bb Major. A Minor.

Mi in A. hour, Mi in B. This crumbling *si si* pageant *si si* shall de - - voir. *law*

HAYDN'S CREATION.

A Major.

F# Minor.

Now vanish before the ho - ly beams, The gloomy, *si*

E Major.

A Major.

si, *fa*, *sol*,
dismal shades of dark. Now vanish before the ho - ly

Sym. A Minor.

E Minor.

A Major.

beams, *sol*, *faw*, *law*, *faw*, *law*, *faw*, *law*, *law*, *si*;
The gloomy, dismal shades of dark; The

first of days ap - pears; The first of days ap - pears; Disorder

E Major.

B Major.

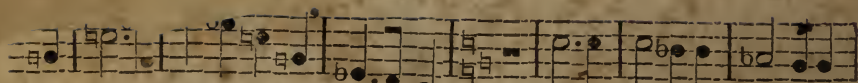
yields to order, To order *fi*, the place. *fi*,
Disorder yields

E Major.

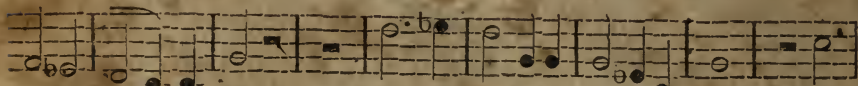
fi,
Disorder yields to order *fi*, the place. to order *fi*, the place. †

* This sharp having the nature of an accidental was liable to be neglected, though it had not been removed from the original signature. See remarks on accidentals at page 7th.

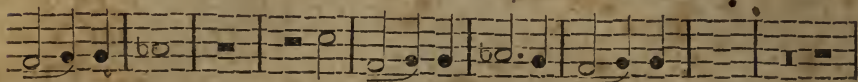
† Here a chromatic symphony introduces the new key, which would otherwise be too difficult a modulation for the voice.



law, law, faw, law, faw, faw, mi, law, Down they sink in the deep of a-



byss to endless night. Down they sink in the deep of a - byss to



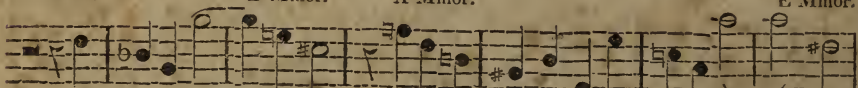
end - less night. To end - less night. To end - less night.

G Minor.

D Minor.

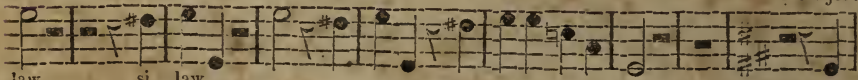
A Minor.

E Minor.

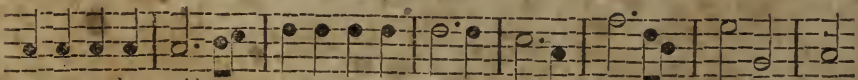


law faw, law, law, sol, mi, si faw, sol, mi, si, si, Des - pairing curs - ing rage, Attends their rapid fall, At - tends their rap - id

G Major.



law, si, law, fall, _ despairing, rage, despairing, attends their rapid fall. A



new-created world, A new-created world springs up, springs up, at God's command.

CONCLUSION.

From the foregoing Rudiments and Practical Lessons, it will be seen that *regular time, judicious accent and correct intonation* are indispensable requisites to good singing.

The principal reason why choirs of singers are so generally deficient in time, is either that they have not been sufficiently practised in beating, or (what is more probably the fact) that the individuals composing a choir have not been accustomed to one *uniform method* of beating. Singers should be required to *beat time* in the most careful and accurate manner, until a habit of *keeping* it has become fully established. A rapid motion and sudden stop with the hand, which mark two equal half-beats, will generally be found most convenient.

Accent is of great importance in music. It assists the performer in keeping time, and the auditor in comprehending it; and, in vocal music, it converts an otherwise, unmeaning succession of syllables into a regular language. Learners should first be made to accent their music with energy and precision, according to the general rules, and afterwards be taught the necessary deviations and exceptions.

Correct intonation is a thing of difficult attainment. The generality of singers are deficient with respect to Diatonic as well as Chromatic intervals. The *law, faw, and mi*, which occur in the 3d, 4th and 7th degrees of the Major scale, and the *faw*, wherever it occurs in the Minor, are almost universally tuned too high. - A habit of correct intonation, cannot be speedily acquired, under any management. An association of ideas must be carefully and perfectly formed between the intervals of the Diatonic Scale, and the syllables employed in Solmization; and then, by changing the *mi*, altering the names of the syllables, &c. this association can be successfully applied to the reading of Chromatic music; and the progress of the student will be in proportion as this association of ideas is more or less perfectly formed, and patiently and judiciously applied.

But after all: a performance that otherwise excellent, will often lose most of its intended effect, from a want of articulation and expression. For what can it avail the auditors that words are sung, unless they can be distinctly heard? Or how is the subject sung to make a due impression on the hearers if the words are uttered in a careless, and unfeeling manner.

It may be useful here to remark, that the vowel sounds, only, are sung, while the consonants are articulated; and that, though the vowels may be a little modified, to improve the music, the consonants can never be rendered audible, unless articulated with the utmost distinctness and precision.

